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KIPLING INDEX

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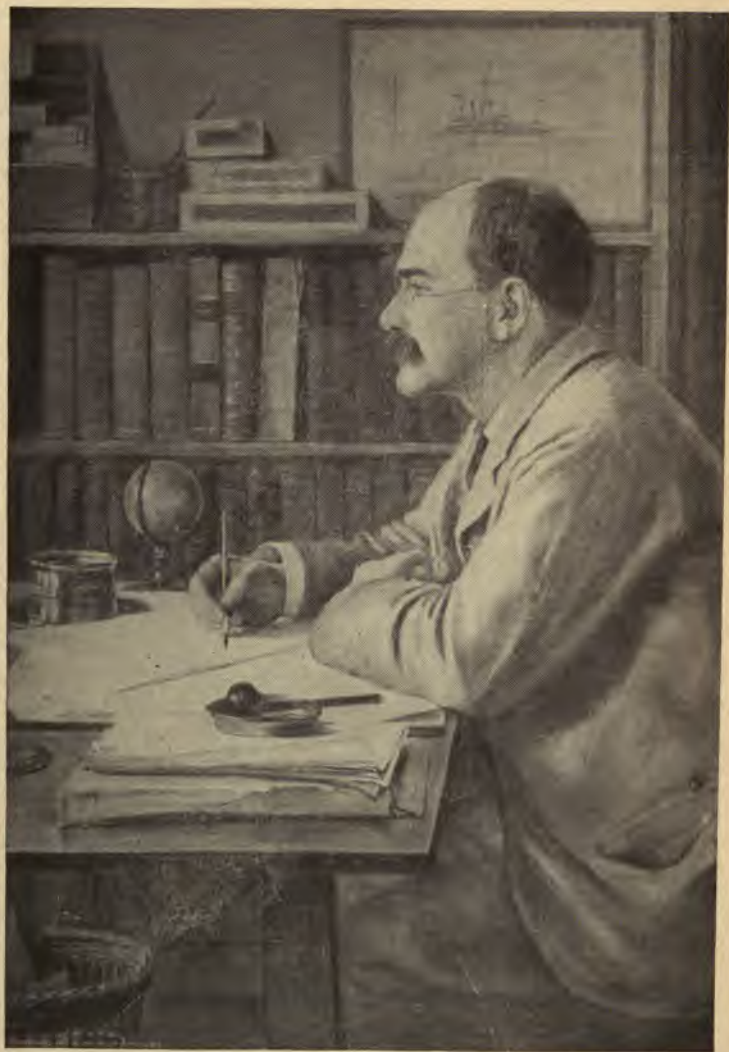
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THE KIPLING INDEX



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RUDYARD KIPLING

THE KIPLING INDEX

BEING A GUIDE TO AUTHORIZED
AMERICAN TRADE EDITION OF
RUDYARD KIPLING'S WORKS



*In the work of Rudyard Kipling is the
heritage of the English-speaking peoples*

DOUBLEDAY, PAGE & COMPANY

GARDEN CITY NEW YORK

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The Years Between

The first book of poems since 1903 when he published "The Five Nations," those prophetic poems of preparedness that failed in their mission to awaken the world to its urgent need

These new poems are the result of the master poet's mature inspiration and best-considered thought on the events of the world as it is to-day, and show an insight into heart of man more penetrating than anything he has heretofore written. Some of the better-known poems included are "Gethsemane," "Justice," "A Pilgrim's Way," "The Female of the Species," "France," etc.

In speaking of Kipling and "The Years Between," Brander Matthews says—

"He here reveals once again that the poet is a prophet and the singer a seer. There are stanzas that stir the blood like the sound of the trumpet and there are lines that lift up the soul. Kipling is the master balladist of our time; he has recaptured the spirit of the old unknown bards who sang their stories into being; and he has made his profit out of all the later and more literary balladists. He has the singing simplicity, the straightforward directness of the folk singers and also a dexterity of craftsmanship, a command of rhyme and rhythm unachieved by any of the more modern masters."

DOUBLEDAY, PAGE & COMPANY
GARDEN CITY NEW YORK



*Where there are fires against the cold,
Or roofs against the rain——
With love fourfold and joy fourfold
Take them my songs again.*

— THE FIRES

FOREWORD

THIS Index has been compiled from the Authorized American trade edition of Rudyard Kipling's works, all of which are published by Doubleday, Page and Company with the exception of the First and Second JUNGLE BOOKS and CAPTAINS COURAGEOUS, which are issued by The Century Company.

This Index contains only such works as Mr. Kipling has authorized and desires to preserve.

It is issued gratuitously by Doubleday, Page and Company for the benefit of those who are interested in the work of Mr. Kipling. The Index is not for sale; it may be had by any one who requests it, and forwards five cents for postage.

Those consulting the Index would do well to note the following:

Every title is indexed under the first word, *disregarding the article*, except first lines of verse. Some titles are also indexed under the second and third important words when necessary.

In the case of short stories and verses a full list of contents follows each book title. There is also a separate entry for each of the contents with a cross-reference to the volume which contains it.

Verses without titles occurring in the course of a volume are indexed under their first lines, when of sufficient importance to require a separate entry.

Attention is directed to the entry in the Index "AMERICAN NOTES," under which are summarized the contents of Mr. Kipling's letters upon things American.

No attempt has been made in the body of the Index to specify editions or prices of the books. This information will be found at the end of the Index in a complete advertisement of the Authorized trade editions.

MY FIRST BOOK

By
RUDYARD KIPLING

*(Copyright in 1892 in the United States of America
by Rudyard Kipling)*

AS THERE is only one man in charge of a steamer, so there is but one man in charge of a newspaper, and he is the editor. My chief taught me this on an Indian journal, and he further explained that an order was an order, to be obeyed at a run, not a walk, and that any notion or notions as to the fitness or unfitness of any particular kind of work for the young had better be held over till the last page was locked up to press. He was breaking me into harness, and I owe him a deep debt of gratitude, which I did not discharge at the time. The path of virtue was very steep, whereas the writing of verses allowed a certain play to the mind, and, unlike the filling in of reading matter, could be done as the spirit served. Now a sub-editor is not hired to write verses. He is paid to sub-edit.

At the time, this discovery shocked me greatly; but, some years later, when I came to be an editor in charge, Providence dealt me for my subordinate one saturated with Elia. He wrote very pretty Lamblike essays, but he wrote them when he should have been sub-editing. Then I saw a little what my chief must have suffered on my account. There is a moral here for the ambitious and aspiring who are oppressed by their superiors.

This is a digression, as all my verses were digressions from office work. They came without invitation, unmanneredly, in the nature of things; but they had to come, and the writing out of them kept me healthy and amused. To the best of my remembrance, no one then discovered their grievous cynicism, or their pessimistic tendency, and I was far too busy and too happy to take thought about these things.

So they arrived merrily, being born out of the life about me, and they were very bad indeed, and the joy of doing them was payment a thousand times their worth. Some, of course, came and ran away again; and the dear sorrow of going in search of these (out of office hours, and catching them) was almost better than writing them clear. Bad as they were, I burned twice as many as were published, and of the survivors at least two-thirds

were cut down at the last moment. Nothing can be wholly beautiful that is not useful, and therefore my verses were made to ease off the perpetual strife between the manager extending his advertisements and my chief fighting for his reading matter. They were born to be sacrificed. Rukn-Din, the foreman of our side, approved of them immensely, for he was a Muslim of culture. He would say: "Your poetry very good, sir; just coming proper length to-day. You giving more soon? One-third column just proper. Always can take on third page."

Mahmoud, who set them up, had an unpleasant way of referring to a new lyric as "*Ek aur chiz*"—one more thing—which I never liked. The job side, too, were unsympathetic, because I used to raid into their type for private proofs with Old English and Gothic headlines. Even a Hindu does not like to find the serifs of his f's cut away to make long s's.

And in this manner, week by week, my verses came to be printed in the paper. I was in very good company, for there is always an undercurrent of song, a little bitter for the most part, running through the Indian papers. The bulk of it is much better than mine, being more graceful, and is done by those less than Sir Alfred Lyall—to

whom I would apologize for mentioning his name in this gallery—"Pekin," "Latakia," "Cigarette," "O," "T. W.," "Foresight," and others, whose names come up with the stars out of the Indian Ocean going eastward.

Sometimes a man in Bangalore would be moved to song, and a man on the Bombay side would answer him, and a man in Bengal would echo back, till at last we would all be crowing together like cocks before daybreak, when it is too dark to see your fellow. And, occasionally, some unhappy Chaaszee, away in the China ports, would lift up his voice among the tea-chests, and the queer-smelling yellow papers of the Far East brought us his sorrows. The newspaper files showed that, forty years ago, the men sang of just the same subjects as we did—of heat, loneliness, love, lack of promotion, poverty, sport, and war. Farther back still, at the end of the eighteenth century, Hickey's *Bengal Gazette*, a very wicked little sheet in Calcutta, published the songs of the young factors, ensigns, and writers to the East India Company. They, too, wrote of the same things, but in those days men were strong enough to buy a bullock's heart for dinner, cook it with their own hands because they could not afford a servant, and make a rhymed jest of

all the squalor and poverty. Lives were not worth two monsoons' purchase, and perhaps the knowledge of this a little colored the rhymes when they sang:

"In a very short time you're released from all cares—
If the Padre's asleep, Mr. Oldham reads prayers!"

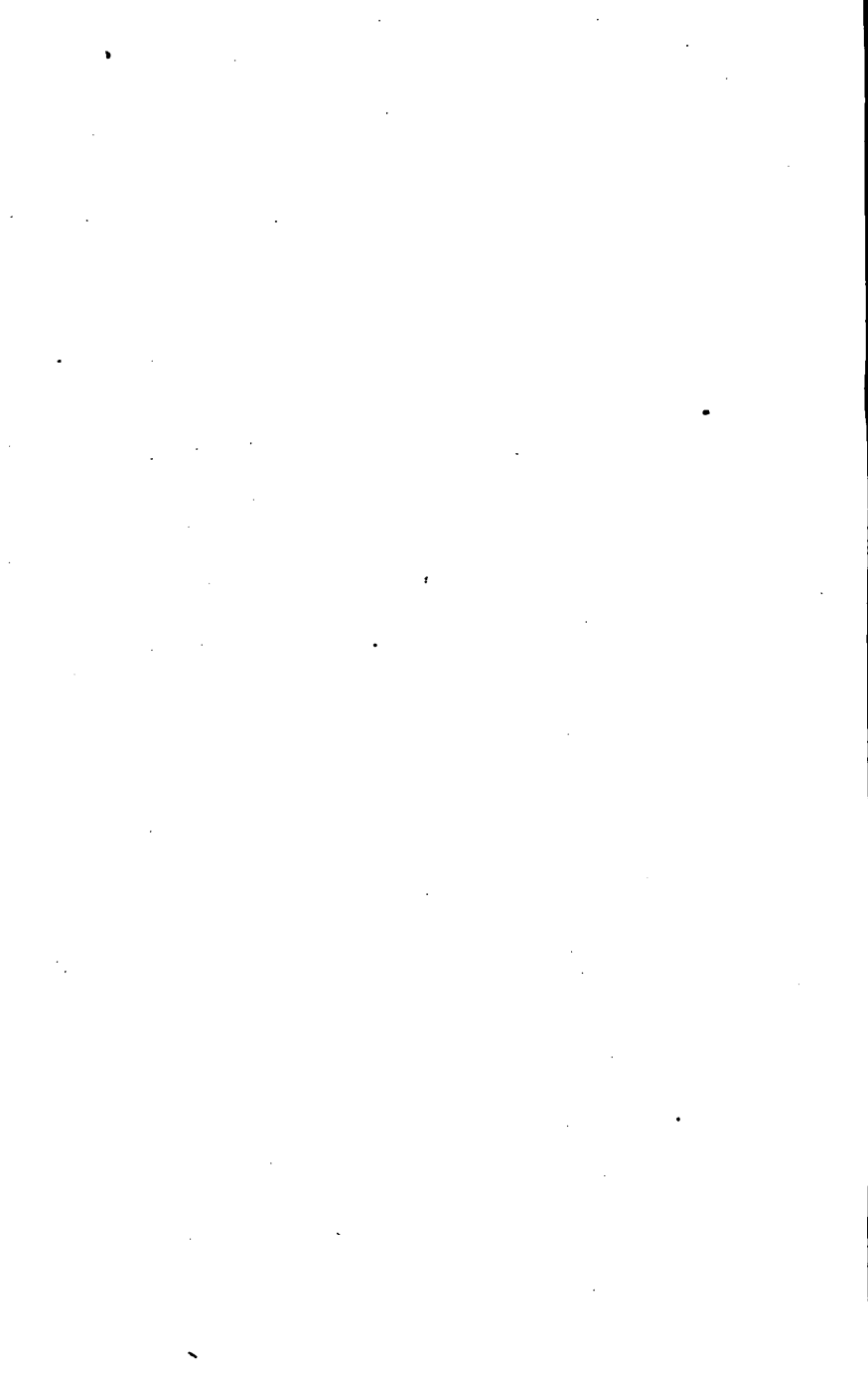
The note of physical discomfort that runs through so much Anglo-Indian poetry had been struck then. You will find it most fully suggested in "The Long, Long Indian Day,"—a comparatively modern affair; but there is a set of verses called "Scanty Ninety Five," dated about Warren Hastings's time, which gives a lively idea of what our seniors in the service had to put up with. One of the most interesting poems I ever found was written at Meerut, three or four days before the mutiny broke out there. The author complained that he could not get his clothes washed nicely that week, and was very facetious over his worries.

My verses had the good fortune to last a little longer than some others which were more true to facts and certainly better workmanship. Men in the army, and the civil service, and the railway, wrote to me saying that the rhymes might be made into a book. Some of them had been sung

to the banjoes round camp-fires, and some had run as far down coast as Rangoon and Moulmein, and up to Mandalay. A real book was out of the question, but I knew that Rukn-Din and the office plant were at my disposal at a price, if I did not use the office time. Also, I had handled in the previous year, a couple of small books, of which I was part owner, and had lost nothing. So there was built a sort of a book, a lean oblong docket wire-stitched, to imitate a D. O. Government envelope, printed on one side only, bound in brown paper, and secured with red tape. It was addressed to all heads of departments and all government officials, and among a pile of papers would have deceived a clerk of twenty years' service. Of these "books" we made some hundreds, and there was no necessity for advertising, my public being to my hand, I took reply-postcards, printed the news of the birth of the book, on one side, the blank order-form on the other, and posted them up and down the empire from Aden to Singapore, and from Quetta to Colombo. There was no trade discount, no reckoning twelves as thirteens, no commission, and no credit of any kind whatever. The money came back in poor but honest rupees and was transferred from the publisher, the left-hand pocket, direct to the author, the

right-hand pocket. Every copy sold in a few weeks, and the ratio of expenses to profits, as I remember it, has since prevented my injuring my health by sympathizing with publishers who talk of their risks and advertisements. The down-country papers complained of the form of the thing. The wire binding tore the pages, and the red tape tore the covers. This was not intentional, but heaven helps those who help themselves. Consequently, there arose a demand for a new edition and this time I exchanged the pleasure of taking in money over the counter for that of seeing a real publisher's imprint on the title-page. More verses were taken out and put in, and some of that edition travelled as far as Hong-Kong on the map, and each edition grew a little fatter, and, at last, the book came to London with a gilt top and a stiff back, and was advertised in the publishers' poetry department.

But I loved it best when it was a little brown baby with a pink string round its stomach; a child's child, ignorant that it was afflicted with all the most modern ailments; and before people had learned, beyond doubt, how its author lay awake of nights in India, plotting and scheming to write something that should "take" with the English public.



THE REMARKABLE RIGHTNESS OF RUDYARD KIPLING*

By

KATHARINE FULLERTON GEROULD

I

IT LOOKS Chestertonian as I write it. As if a world of concrete things were to be gathered into the titular abstraction; or as if Kipling's rightness were presently to be proved remarkable in that it is all wrong.

And yet, I think, Chesterton or no Chesterton—where is he, by the way?—I mean precisely what I have set down: Rudyard Kipling's remarkable rightness. Right, because time has sustained him against scoffers; remarkable, because no one originally expected that particular kind of rightness from him.

This is not to be a discursive or an exhaustive

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discussion of Kipling's utterances on planetary or even racial questions. I have not annotated his complete works with his "rightness" in mind. Indeed, to treat him exhaustively would be a very difficult task; for the sum of his wisdom is made up not of a few big "works," but of an infinite number of significant brevities. My only excuse for dealing with him at all is that I have lived a long time with the prose and verse of Kipling, and that my knowledge of him has reached what Henry James called the point of saturation. I will not pretend that I have read every word he has ever printed in the Allahabad *Pioneer* or even in the London *Times*; but I know him very well. I belong to the generation that took its Kipling hard. My friends who are five years older or five years younger never took him quite so hard as that. They knew other gods.

Rudyard Kipling, in his later life, has suffered under two great disadvantages: his insistence on a political point of view which was unpopular, and the gradual diminishing of his flow of masterpieces. The dullest people will tell you smartly that he is "written out"; the cleverest will tell you that he was precocious, but always cheap, if not vulgar. Perhaps someone will fling *The Female of the Species* at you. This paper is not

to be a catalogue of Kipling's virtues, nor yet of his achievements. But I should like you to consider with me for a few moments that little volume of verse, "The Five Nations". I take "The Five Nations" purposely, for it is the Kipling of "The Five Nations" that I mean. Not the better-known Kipling of the "The Barrack-Room Ballads" or "The Seven Seas." But supremely the Kipling I refer to.

Two things changed the Kipling we first knew: renewed residence in England, and the Boer War. Of course, he was always an imperialist; he always loved Lord Roberts—as long ago as the "Plain Tales", when Kipling was at once younger and cleverer than any one else. But he saw these things, then, from the angle of India; he was an imperialist only in embryo. He cared more for the British army—in red—than for the British navy; and Anzacs were not within his vision.

Then—by devious paths—he returned to England; and England held him as it held the man and the woman in *An Habitation Enforced*. The Boer War came; and "The Five Nations" tells how he reacted. He has gone on very consistently from that day, developing, but never swerving from the path of his conviction. England did not listen to him: the Liberals of the first decade of the

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twentieth century did not propose to listen to any one who wrote short stories for the sake of the plot and verse for the sake of a Tory idea. They were much too serious in Great Britain in those days, to hearken to Rudyard Kipling. And, so far as I know, neither Lord Roberts nor Kipling ever said, "I told you so."

Yet listen to The Lesson.—

It was our fault, and our very great fault—and now we
must turn it to use;
We have forty million reasons for failure, but not a single
excuse!

How one has heard that rough-and-ready poem
reviled—in the early nineteen-hundreds! Even
now one recalls abusive editorials in American
newspapers about the poem which mentioned

. . . the flannelled fools at the wicket . . . the
muddied oafs at the goals.

"Oblige me by referring to the files." I remember those taunting comments very well. Not an editor but was so sane that he could make his little mock of Kipling as an extremist. But if you will get out "The Five Nations" and read The Islanders through soberly, you will curse those editors for fools. "Preparedness" is so familiar to us all now, not only as a word but even as

an idea, that we can hardly believe intelligent people were calling a man names fifteen years ago for stating axioms. We are always thinking the days of Galileo are over. But they are not; they never will be; the human race instinctively and always has it in for Galileo. Kipling could get an audience for tales and ballads and jungle-books; but the moment he tried to speak nationally, he could not get an audience. Even now they would rather read H. G. Wells.

Do ye wait for the spattered shrapnel ere ye learn how a gun is laid?

For the low red glare to southward when the raided coast towns burn?

(Light ye shall have on that lesson, but little time to learn.)

"Yes, thanks," came the sarcastic answer from all the wise British millions; "we jolly well *do* wait." And they "jolly well" did; and a dozen years later it all came true, and their sarcasm was put where it belonged. That is, if they had the sense to see it.

Will ye pray them or preach them, or print them, or ballot them back from your shore?

Will your workmen issue a mandate to bid them strike no more?

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Well: it very nearly came to that. But I suggest that you re-read *The Islanders*. I cannot quote any more. Every word of *The Islanders* is true to make one weep; and it was the storm-centre of "The Five Nations." How many thousands of people felt that, in writing *The Islanders*, Kipling had destroyed his own reputation! Doubtless the Germans would have felt the same way about The Parting of the Columns; though, if they had read it and had taken the trouble to believe it, it would have saved them a good many millions spent in propaganda. But the Germans were quite as stupid as the British public.

There has been more than one reason, as I have said, for the waning of Kipling's popularity. In the first place, he does not give us so many good stories as once, in the full flush of his genius, he did. That is a perfectly legitimate reason. Then, too, he has had an unlucky trick of seeing ahead. When The Edge of the Evening was first published (in 1913), it passed for hysteria. Only "fools" believed in German spies—in 1913. But there are other causes more insidious and more potent. He stands, not only politically for the highest type of Toryism—at least, one fancies he does—but for a lot of other outdated things: pious attachment to the soil; romantic love, en-

during, clean outside and in; the beauty of childhood and the bitterer beauty of parenthood; patriotism unshrinking and unashamed; loathing of the mob and the mob's madness and meanness; the continuity of the English political tradition, from Magna Charta down; religious toleration; scrupulous perception of differences between race and race, type and type; the White Man's Burden. And I doubt if, even now, he is an ardent believer in Woman Suffrage.

Almost any one of these attitudes would have been enough to damn him with the British democracy. One quite understands that "The Five Nations" would not have been Mr. Lloyd George's *vade mecum*. One perfectly sees why Mr. Asquith, following the usual tradition, passed Kipling over for the Laureateship in favor of a gentleman whom few people had heard of and no one could read. (The Widow at Windsor probably shocked Balfour as much as it shocked Queen Victoria.) No Kipling-lover, for that matter, particularly wanted Kipling to be Laureate. One even realizes—though this time with amusement—why he is *persona non grata* to "the brittle intellectuals that crack beneath the strain." The intellectuals say that he is good at times for children, and often for the vulgar, and take their refuge in not taking

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him seriously. The intellectuals have been Russianizing themselves, in these last years; and Kipling's laughter at that phenomenon must have been unholy. They could scarcely afford to feel him remarkably right, it would prove them so remarkably wrong.

As I say, one quite understands why the gorged and flattered workingman, the demagogue, and the "brittle intellectual" have not read him or listened to him; but it is none the less a mystery that someone should not have listened to him and seen that he was eminently sane on many vital points. There is, after all, no one living in England who writes so well, who is so nearly master of the English language. But one has to conclude that his audience has made up its mind only to be amused during a train-journey.

II

There was a merry little international correspondence in 1914 or 1915 over The Truce of the Bear. What did Mr. Kipling say *now*? It was all a great joke on him. People also raked up The Man Who Was. I believe Mr. Kipling never replied to his humorous questioners, or, if he did, it was to the effect that a man, like a gov-

ernment, might change his foreign policy with changing conditions. Still, everybody was very much amused, and for some reason (it can have been only his unpopularity) very much pleased. Perhaps they had not forgiven some of the other poems in "The Five Nations", and looked to discredit Kipling, by pitching on The Truce of the Bear as they had once pitched on The Islanders. With Russia driving back the Teutons on the eastern front, I do not see that Kipling, as a patriot, could proceed to defend his ancient position very loudly. But I do not remember—here I speak under correction, for his war-poems are very elusive—that even since 1914 he has written of Russia as he has written of France. And I have often wondered if, in the last months, he has not taken a very private comfort in his own refrain of years ago,—

Make ye no truce with Adam-zad, the bear that walks like
a man.

He may at least feel that he was essentially right about Russia, if incidentally wrong. If I am not mistaken, The Truce of the Bear was written on the occasion of the invitation to the first Hague Conference. We took it that it was the Tsar whom England was to mistrust. Very

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likely. But I cannot help believing that Kipling had a private suspicion that the Hague Conference was all tommy-rot. Which, obviously, it was, pragmatically judged. The sheer decency and competence of certain Russian generals did save the world in the first year of the war: let us never forget it. There never was a Russian steam-roller, but the Germans thought there was going to be one. Let us, as I say, never forget it. But for the last year, the Russian people has been behaving allegorically in the sense of the poem.

When he stands up like a tired man, tottering near and
near;

When he stands up as pleading, in wavering, man-brute
guise. . . .

When he shows as seeking quarter, with paws like hands in
prayer,

That is the time of peril—the time of the Truce of the
Bear!

Eyeless, noseless, and lipless, asking a dole at the door,
Matun, the old blind beggar, he tells it o'er and o'er;

Fumbling and feeling the rifles, warming his hands at the
flame,

Hearing our careless white men talk of the morrow's
game;

Over and over the story, ending as he began:—

*"There is no truce with Adam-zad—the bear that looks like a
man!"*

I should be particularly sorry to say anything that German propagandists would like to have said. It is perfectly impossible for the average person to know what is the proper and what the improper attitude to take to Russia at the moment. Even those in high places might be forgiven for being perplexed. What the average person perceives is that the Russians are behaving very much, and very vividly, like "the bear that looks like a man. Certainly they stood up at Brest-Litovsk "in wavering, man-brute guise."

The only point of all which is that the folk who made so merry, a few years ago over The Truce of the Bear had better find another joke. One does not base the rightness of Kipling on his merely having been a little less ridiculous, in a given instance, than his contemporaries wanted to think him.

I wonder, too—still as I turn the pages of "The Five Nations"—if there is not a tonic value to-day in the poem called Sussex.

God gave all men all earth to love,
But since our hearts are small,
Ordned for each one spot should prove
Beloved over all;
That, as He watched Creation's birth,
So we, in godlike mood,
May of our love create our earth
And see that it is good.

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So one shall Baltic pines content,
As one some Surrey glade,
Or one the palm-grove's droned lament
Before Levuka's trade.
Each to his choice, and I rejoice
The lot has fallen to me
In a fair ground—in a fair ground—
Yea, Sussex by the sea!

So to the land our hearts we give
Till the sure magic strike,
And Memory, Use, and Love make live
Us and our fields alike—
That deeper than our speech and thought,
Beyond our reason's sway,
Clay of the pit whence we were wrought
Yearns to its fellow-clay.

The windy internationalism to which we are so often invited, nowadays, to listen, would deny it—might even call it "*chauvinisme de clocher*." The reply is that people actually do feel as Kipling says they do. He has always tended to serve (in his own phrase) the God of Things as They Are. Granted, for the sake of argument, that it would be good for you to love all men and all countries alike, the fact remains that you do not. If that is your duty, most decent people do not perform their duty; their fathers did not, and their children will not. Even the most radical interna-

tionalists wish to substitute class-consciousness for patriotism—on the whole, a less enlightened chauvinism than the other. And, judging from the present war, they have not been able to pull even that off.

As for saying that one has the same sense of personal insult in seeing a foreign land invaded as in seeing one's own, that is nonsense. France has been the home of the spirit to many of us; the thought of an invaded France is of a bitterness hardly to be borne. But though one has lived in it and loved it, one is not so angry, in the very depths of one, at Teuton occupation of France as one would be at Teuton occupation of one's own soil. I will not say what German invasion of my own New England would be to me. "Ten generations of New England ancestors" would rise up to curse the enemy. But even an invaded Oshkosh (and Oshkosh is a mere name to me) would be to me, an American, an even deadlier insult than an invaded Paris. I should take it more personally, I know. And if that can be so for us, in our far-flung, heterogeneous republic, what must be the case with the children of homogeneous France? If I know that I should feel that way about Oshkosh, what must the Kentish man feel about Kent, the Devonshire man about Devon,

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the Englishman about England? Did not all sane Americans between Bangor and San Diego react in precisely similar fashion to Herr Zimmermann's plans for Texas? I have never even been in Texas, but Texas belongs to me and I belong to it.

No: say what you please, geography is the great human science; it is more intimate than biology. And Kipling has had the sense to see it because he really knows something about the *genus homo*. It was a delightful phrase of the Frenchman's that charmed our youth—"the passion for the planet"; but are we not a little undeceived now? Do we not at last realize that the only real "man without a country" is the cosmopolite? If there be such a person.

I can almost hear someone quoting ironically,—
But there is neither East nor West, border nor breed nor birth,
When two strong men stand face to face, though they come from the ends of the earth.

That is very taking; and in a sense it is true, thank Heaven. But I fancy Kipling would want to modify it now. At least he would like to write a footnote containing a careful definition of the word "strong." It would not apply to the average German.

Kipling was called, for many years, by the

pacifist-Liberals, a jingo. All imperialists were, *ex officio*, jingoes. Some of these people have got into their heads, by this time, the conception of a "preparedness" that makes for peace, and realize the difference between a real jingo and a man who wants to avert war in the only way possible when a considerable portion of the world remains militaristic. We all know by this time that, if England had been prepared in 1914, there would have been no war in 1914; that, very probably, if Sir Edward Grey had been empowered to say, at the proper instant, that England would fight, there would have been no war in 1914. Had "The Army of a Dream" been there, the mailed fist would not have been shaken at the world. But that is ancient history. It is to be hoped that everyone who preached preparedness in the old days is not now stigmatized as a jingo. If anyone still thinks of Kipling vaguely as a war-mad imperialist, let him read The Settler:—

Earth where we rode to slay or be slain,
Our love shall redeem unto life;
We will gather and lead to her lips again
The waters of ancient strife,
From the far and fiercely guarded streams
And the pools where we lay in wait,
Till the corn cover our evil dreams
And the young corn our hate.

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That is not the accent of the dyed-in-the-wool jingo.

And here again,—still out of “The Five Nations” —the Half-Ballad of Waterval:—

They'll never know the shame that brands—
Black shame no livin' down makes white,
The mockin' from the sentry-stands,
The women's laugh, the gaoler's spite.
We are too bloomin' much polite,
But that is 'ow I'd 'ave us be. . . .
Since I 'ave learned at Waterval
The meanin' of captivity.

Written at least fifteen years ago—and still, I fancy, the core of the matter. Certainly very different from imperialistic-militaristic conceptions of the rights of prisoners as exemplified by—Wittenberg, let us say.

III

All these later quotations go to show merely that Kipling need not have been so slanged for “The Five Nations”, since in much of “The Five Nations” he has pretty well expressed fundamental British feeling—as is now, day by day, being improved. And—let us face it squarely—fundamental British feeling is on the whole the most

decent on earth. As Americans, we like to think that we share it. No one, to be sure, paid much attention to the poems just cited: they took it out in criticizing things like *The Lesson*, *The Islanders*, and *The Old Men*. Now we find that in those much-execrated poems he told the simple truth. Why not admit it? Admit, that is, ungrudgingly, not only that he has been right since 1914, but that he was right much earlier, and that it is the other people who have had to shift their point of view.

But policies—as well foreign as domestic—have, from of old, made bitter enemies and excited acrimonious controversy. No one could have said anything worse about Kipling than political folk in all the serious English reviews were saying (before the war), all the time, about their political opponents. You could never take up one of those famous periodicals without feeling that vitriol had been spilled in your very presence. If there is a special rhetoric of vituperation, the English political article was its textbook. We milder Americans gasped. No Southern gentleman, on the floor of the Senate, ever went quite so far.

So we should expect Kipling to be called horrid names by those who disagreed with him politically,

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because that is English political manners. No one really minds, except as one has always resented the doom of Cassandra. What one does mind, what one does resent, is the judgment of the "intellectuals" on Kipling's general human knowledge. They seem to agree with Oscar Wilde that, in turning over the pages, "one feels as if one were seated under a palm-tree reading life by superb flashes of vulgarity. . . . From the point of view of literature Mr. Kipling is a genius who drops his aspirates. . . . He is our first authority on the second-rate, and has seen marvelous things through key-holes, and his backgrounds are real works of art." Even Henry James spoke of him tentatively, as a young man who had gone a long way before breakfast. Politics always makes people see red; but the human emotions in general, people ought to be able to discuss amicably. And the intellectuals have never been willing to discuss Kipling at all. When he is dead, they will, of course. But at present they still consider him negligible.

Now no one—unless Rudyard Kipling himself—is less tempted than I to set Rudyard Kipling up as "saint and sage," or to try to establish a Kipling philosophy or a Kipling cult. You may take a man seriously without taking him religiously, I

should hope. But the intellectuals take other people religiously, not to say seriously; and why Kipling is to be forever relegated by our arbiters of taste to the ranks of the frivolous or the hysterical or the vulgar, passes the normal understanding.

Two demands can respectably be made on a writer, in order that he should be taken "seriously": that he should be to some extent a master of style, and that he should have sane and serious things to say about life. To those who insist that Kipling is not a master of English style, one has, really,—now I come to think of it,—nothing to say. Especially as many of them will tell you, with straight faces, that Galsworthy, or Arnold Bennett, or someone else, *is* a master of style. Mostly, it means that they care so little about what he says that they belittle his way of saying it. They persist in taking a purely momentary point of view. Kipling, I fancy, can afford to await the judgment of posterity. His is destined to become a great English name.

There are probably several reasons for this critical scorn. One is that he writes short stories, and short stories are not yet as dignified as novels—unless the writer be De Maupassant. Some of the critics have never read anything but the earli-

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est Kipling. Largely, it is because they have not the faintest approximation to a Chaucerian or Shakespearean sense of life,—life, good and bad, high and low, grave and gay,—and they find no charm, no “distinction” in the blessed, common, earthy Englishness of the English scene. Most of all, they are uninterested in the very universality of the emotions and events he deals with: patriotism, love, childhood and parenthood, duty, and death. Nor have they much taste for laughter. As for tradition, they are so busy scrapping it, that they are not concerned with illustrations of its continuity and deathlessness.

I could get up a better brief for Kipling on the human score, if I were not making it a point of honor to stick to “The Five Nations”. For Kipling has gone on very much, even since then. “The Five Nations” deals particularly with the Boer War and reactions after the Boer War. His more explicitly “human” wisdom is not to be found there in greatest measure. Yet in some ways. “The Five Nations” came home to us just now more than other things, when we were in the midst of the very war which he therein prophesied.

Take the Chant-Pagan. When the war is over, there will be some millions of Englishmen (to leave out the other Allies) who will come home

singing that chant—if not literally, then in spirit. In fact, that is the most encouraging thing in all Kipling for the reformers—except that I do not believe the returned soldier will care much more for the English industrial paradise than for the Squire an' 'is wife. Even old-age pensions and the abolition of great estates, and all the other articles of Lloyd George's faith, are not going to make him happy. He is going to know too much about real values. There is just a chance that, after having saved England in the field, he may save England at home. There will—God send!—be so many of him. No man can prophesy; and yet already, in America, one hears people wondering about our own boys, in the very sense of the Chant-Pagan.

Naturally, as I say, the more personal human relations are not dealt with in "The Five Nations." But there remains The Second Voyage. I do not know that anything saner or wiser or more poignant has ever been written about that love between man and woman which is the bulwark of Occidental civilization. No one can deal more tenderly than Kipling with the idyll between boy and girl—look at The Brushwood Boy. He can even deal convincingly with the great illicit love (though it is not a favorite theme of his)—witness

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Without Benefit of Clergy and the great paragraph in *Love o' Women*. But the love that he most often treats is the love between husband and wife: the love that is built on shared tears and laughter, on deep domestic sympathies and clean sex-attraction, the love that many waters cannot quench. In *The Second Voyage* he explicitly renounces all others; it expresses love, if you like, more or less according to the prayer-book. He sacrifices to the god of Romantic Marriage. If you choose to put it that way, there ain't a lady livin' in the land as he'd change for 'is dear old Dutch. Perhaps that is why they call him vulgar. Many of our "serious" contemporaries appear to resent any account of human relations that is both vitally human and essentially decent, because it leaves at one side their two preferred groups: the very sophisticated, and the criminal classes.

I suspect that one difficulty, for the more sincere, if still brittle, intellectuals, lies in the unconventional verse-forms which Kipling often affects. They can stand any amount of slang in prose, but they cannot endure it in verse. At least, they do not believe that "high seriousness" can wear such a garb. I dare say they would throw out even *The Second Voyage* on the score of unconven-

tionality. Well: let them. I was going to quote some of it, but I am too out of temper with the intellectuals. They may read it for themselves. And probably none of the moderns would be able to endure the mention of Custom, Reverence, and Fear. I give it up. But they need not think that Kipling's own education in the matter of sex-relations stopped with the Gadsbys.

To the mind of the serious Kipling-lover, the thing that grows more and more impressive is his universality. Perhaps it seems to some an unimportant list of allegiances that I have mentioned: "pious attachment to the soil; romantic love, enduring, clean outside and in; the beauty of childhood and the bitterer beauty of parenthood; patriotism unshrinking and unashamed; loathing of the mob and the mob's madness and meanness; the continuity of the English political tradition, from Magna Charta down; religious toleration; scrupulous perception of differences between race and race, type and type; the White Man's Burden." Many a man has had a tablet in Westminster Abbey for a lesser creed. And almost no one has sought his wisdom and his delight in so many places or so many classes of society. Engineers, subalterns, ladies of the manor, cockney privates, Hindu bearers, Boer farmers, half-caste Portu-

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guese nursemaids, Gloucester fishermen, bank clerks, reporters, young English children, German scientists, law lords, public-school boys, lamas, pilots, children of the zodiac, even the beast-folk of the jungle—what a Shakespearean welter, and, humanly speaking, what a Shakespearean result! It is the “good gigantic smile o’ the brown old earth.” And the far-flung adventure has brought Kipling back to a very simple but not too easy code. At least, one cannot say that he sticks by the most English of English traditions because he has never seen anything else. He has had room and chance to choose. He has ended by being very orthodox, not to say conventional, about the fundamental human duties; and he reads history with a canny eye. But I do not think any one can accuse Kipling of being a stick-in-the-mud. “With the Night Mail” does not look so Jules Verne-ish now as it did when it was printed. Perhaps some day we shall even have to give the benefit of the doubt to the later “flight of fact” called As Easy as A. B. C. Though I admit that that is going far.

Just there, I did leave “The Five Nations” for the moment; but it is impossible to mention As Easy as A. B. C. and not also quote some of Mac-Donough’s Song.

Whether the People be led by the Lord,
Or lured by the loudest throat;
If it be quicker to die by the sword
Or cheaper to die by vote—
These are the things we have dealt with once,
(And they will not rise from their grave)
For Holy People, however it runs,
Endeth in wholly Slave.

Whatsoever, for any cause,
Seeketh to take or give
Power above or beyond the Laws,
Suffer it not to live!
Holy State or Holy King—
Or Holy People's Will—
Have no truck with the senseless thing.
Order the guns and kill!

Saying—after—me:—

Once there was The People—Terror gave it birth;
Once there was The People and it made a Hell of Earth.
Earth arose and crushed it. Listen, O ye slain!
Once there was The People—it shall never be again!

Easy enough to see why Kipling is not popular.
Yet Kipling is by no means the only person who is
warning us that mob-rule may come and sweep
away our institutions. Most people who fear
that event are doing their best to ingratiate them-
selves with the mob before it wholly loses its

temper. I confess that—politics apart, and as a mere matter of dignity—it is a comfort to hear some man speak in another spirit and sense than that of craven conciliation. I have not quoted from MacDonough's Song because I think it is a great poem; but because it is perhaps the most nakedly, blatantly "unpopular" thing Kipling has ever written. There it is, openly admitted, in all its offensiveness—his greatest crime. Damn him for it if you feel inclined, but confess that to write as uncompromisingly as that is better manners than to have loathing or fear in your heart and honey on your lips. "We reason with them in Little Russia," says Dragomiroff in *As Easy as A. B. C.* Well, it looks as if, several generations ahead, that might still be the method in Little Russia. The story was written in 1912.

"The Five Nations" ends with The Recessional, which preceded the Boer War by three years. And there is nothing to add to the Recessional, even now; except that Germany needs to read it, at present, more than England does. All that I have meant to do is to point out that Kipling was right about preparedness, right about the Colonies, right about Germany, right about Russia, right about the Boers, right about Kitchener, right about demagogues and "labor," right

about the elderly politicians, right about the decent British code, right about patriotism and the human heart—right about love. And that for all those things (except the last) he was slanged as if he were wrong. In political matters, "thought is free," with us, at least. But in the matter of literary criticism, it seems a pity not to realize the worth and distinction of the few people we have who possess either. I have been told that Kipling still sells better than any other author in America. When I think of Harold Bell Wright, I hope, for the credit of America, that it is true. Perhaps the attitude of the intellectuals is mere snobbishness, which cannot consent to think a best-seller literature. But, as I say, it is a pity that the greatest living master of English style (for Conrad's is a restricted field) should not be confessed to as such by the few who still profess to care about style. One would not mind so much if they did not commend such a lot of third-rate stuff.

I am glad that Kipling himself has the vulgar consolation of royalties. He has, to be sure,—I repeat,—the disadvantage of telling the truth prematurely. If we have just about caught up with "The Five Nations"—well, let us hope that the argument from analogy will not work in this

case: that we shall never have to catch up with As Easy as A. B. C.; that that, at least, may not be an instance of his remarkable rightness. For it does not make one happy about the immediate future.

RUDYARD KIPLING

PROPHET

Authoritative Notes on "The Years Between"
Showing The Prophetic Quality of Mr.
Kipling's View of World Affairs

RUDYARD KIPLING'S position as the foremost living writer in the English speaking world of to-day has been augmented by another view of his work; that of seer and prophet. For to his prevision of world events the whole civilized world is now paying tribute. In a review of Kipling's war poems in the London *Times* the Oxford University correspondent of that paper said of him:

"Happy the nation, the Empire, that in its fateful hours has a voice to 'nerve the heart,' to remind it what it has been, and what it is, to tell it to endure. The prophet, the poet, who can do this is an asset of price beyond rubies, is worth an army corps. Such an asset the British Empire, nay, the English-speaking race, possesses to-day in Rudyard Kipling."

All the poems included in the above little book appear in Mr. Kipling's latest volume of poetry "The Years Between" published in this country in April, 1919, and contain Mr. Kipling's mature expression of all that he has stood for during a score of years. It is the first collection of his poems published since "The Five Nations" in 1904 (since that time he has issued "Songs from Books" published in 1912, which was a collection and expansion of material already written, and "A Diversity of Creatures" published in 1917, which, of course, is prose). Therefore, because of their significance in world affairs, representing all that Mr. Kipling has to say of the war and present day conditions "The Years Between" will perhaps be studied more carefully than any of this writer's books. For that reason the following annotations upon some of the poems in "The Years Between" will be of interest and value to students and casual readers alike. The material may be said to be authoritative and to state clearly Mr. Kipling's own ideas in regard to this book, which he considers his most important.

THE YEARS BETWEEN

The Rowers. Originally published in the *Times* in 1902 at the time when Germany wished to

embroil England with the United States under pretence, as usual, of friendship, by the suggestion that England should jointly with Germany put pressure on Venezuela for the collection of debts due by the latter to both England and Germany.

The verses excited an uproar in Germany and were very badly received in England; but are noteworthy for the first use of the word "Hun." This was based on the Kaiser's message to his troops when coöperating with the Allied Forces in China at the time of the Boxer Rising. He urged them to remember Attila and to make their name terrible among the Chinese.

The Veterans. Anticipation of the Day which came seven years later.

The Declaration of London. The refusal by the House of Lords to abrogate the Declaration of London which set out that the neutral flag did *not* cover neutral cargo, was, under Providence one of the chief means whereby the British Navy was enabled to save the world.

The Covenant. Gives the situation as it stood immediately before the outbreak of the war.

France. Written on the occasion of the French President's visit to England the year before the

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war. A fairly complete prophecy in itself. "That undying sin we shared in Rouen marketplace," is, of course, the burning of Joan of Arc.

"For All We Have and Are." Generally adjudged at the time it was written as "too serious for the needs of the case," but in 1915 it was realized that it was the truth and was generally used for propaganda.

The Outlaws. Forecast in 1914 of the German moral collapse. "Their own hate slew their own soul before the Victory came." Illustrated by the way in which the defeated Hun turned and rent his own land. "They plotted by their neighbour's hearth. The means to make him slave," gives the Hun's whole mental attitude in regard to commercial enterprise.

Zion. The difference between the spiritual attitudes of the Hun and his opponents. *Really* wicked people are never humorous and never dare to stand easy even for a moment.

The Choice. The italicized verses give a new version of the Doxology—"Praise Father, Son and Holy Ghost."

The Holy War. Note how thoroughly Bunyan understood the Hun and the Pacifist mind. Used as card reprint for propaganda.

The Houses. This was originally published in the *Navy League Journal* twenty-one years ago. Defines the relations of the Dominions to England and their attitude to her and to each other as proved in the war. On these principles, roughly speaking, the Federation of Free Peoples is based—No talk of “headship or lordship or service or fee,” but merely friend comforting and counselling friend. Noteworthy as a prophecy that fulfilled itself within one generation.

Russia to the Pacifist. Written more than two years ago, but gives exact presentation of Russia's present condition which was due to the intellectuals and pacifists whose efforts directly produced the disease called Bolshevism. It is practically a dirge over a dead Nation.

The Irish Guards. This Regiment traces its descent with more or less accuracy, from the Irish Brigades who fought for France against England in Louis XIV's time; and at Fontenoy very nearly broke up the attacks of the Grenadier Guards. The recruits who fled out of Ireland to join these corps were generally known as the Wild Geese. The great stand of the Irish Brigade at Fontenoy was made at Barry Wood, and Gouzeaucourt (1917) was one of the many great battles during

this war in which the Irish Guards took a leading part.

A Nativity. The Christmas Carol in italics is interrupted at every verse by the bereaved mother.

En-Dor. A direct attack on the present mania of "Spiritualism" among such as have lost men during the war. It will doubtless provoke a great deal of discussion.

A Recantation. A severely classical rendering of an experience common to thousands of parents whose sons admired one or other of our English music hall artists who, it must be remembered, did more to keep up the spirits and cheer the minds of the boys at the Front and on leave than will ever be known (hence the decoration of some of them). It is the only direct tribute yet paid to this body of people who were at heart public servants who put aside their own grief and losses as Lyde did, and worked without rest to keep the boys amused and cheery. The incident of the music hall star going on with her work—"for the boys' sake"—on the very night she had received news of her own son's death is not fiction.

My Boy Jack. Sung at concerts, etc., all over

England, and next to "For All We Have and Are" the most popular of the war-verses for quotation.

The Verdicts. This applies, both in the United States and England, to all the judgments of this generation on the men who are supposed to have done the most important work in the war. That is a question which can only be settled by our children who will be far enough removed from the dust and heat of recrimination of the present strife to see clearly.

Mesopotamia. This deals with the hideous scandals of the early Mesopotamia expedition as set out in the official report on the same and exactly describes the attitude of all officials implicated—not one of whom has been punished or even permanently degraded for his share in the débâcle. The fifth verse is the quotable one, as illustrating the methods of politicians in tight places.

The Sons of Martha. Published many years ago in a newspaper and for some reason quoted all over the world since. The poem is a study of the two temperaments that make up mankind—the people who at all costs will work and the people who trust that other people will work for them. It bears out the other poem, "Things and

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the Man," as showing that "Things never yet created things—" It has nothing whatever to do with "labour" as some people say, but with all humanity. The reader may discern Mary's type indicated in the verses, Mary's Son.

The Song of the Lathes. The employment on an immense scale and for a long time of female labour in the munition factories of Great Britain evolved, among other things, a type of grim, resolute and enthusiastic women most of whom owed a debt of blood to the Hun, who worked with a sustained energy that was almost terrifying. Mrs. Embsay may be taken as a fair type of that class who turned, gauged, filled or fused the millions of shells that were monthly turned out. The quiet heroism and sangfroid of the women, all among the explosives, when the air raids were in full swing above them, was beyond all praise. The last verse but one, "Man's hate passes," etc., contains the hub of the whole proposition, and woman's attitude toward the Hun in the future.

Gethsemane. American boys can bear out the truth of this poem, and of the horror that overtakes a man when he first ships his gas mask. What makes war most poignant is the presence

of women with whom one can talk and make love, only an hour or so behind the line.

Things and the Man. Another much quoted set of verses though it only appeared in a newspaper. The last verse but one has the moral, which may be very hotly contested by those who prefer to believe in things happening in obedience to the Time Spirit or whatever they call it. *Joseph Chamberlain.*

A Death Bed. This balances *The Dead King* and is a fantasy of the Kaiser on his death-bed explaining his views and principles (in quotation marks) to the doctor who (in italics) attends strictly to the pathological aspects of his patient's case. The rest of the verses are filled with a consideration of the different kinds of death which the dying man had caused others to suffer.

A Pilgrim's Way. Another much quoted poem, especially the last line, "The people, Lord, Thy people are good enough for me."

The Song at Cockcrow. This poem is an expression of one view of the attitude of the Vatican in regard to Hun atrocities throughout the war.

The City of Brass. This was written more than seven years ago. It gives a careful outline of the state to which Socialism reduces a Nation and

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has the curious line, which was humorously discussed by the press at the time: "Out of the Sea came a sign, out of Heaven a terror." One of the English papers in 1911 published a "comic" illustration of them in the shape of a sea full of submarines and a sky full of aeroplanes!

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**BALLAD OF THE "BOLIVAR."
THE—VERSE**

See: Departmental Ditties, etc.
The same verse reprinted in
Collected Verse, q. v.

**BALLAD OF THE "CLAMPHER-
DOWN," THE—VERSE**

See: Departmental Ditties, etc.
The same verse reprinted in
Collected Verse, q. v.

**BALLAD OF THE KING'S JEST,
THE—VERSE**

See: Departmental Ditties, etc.
The same verse reprinted in
Collected Verse, q. v.

**BALLAD OF THE KING'S MERCY,
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See: Departmental Ditties, etc.
The same verse reprinted in
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BALLADS, BARRACK-ROOM

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See: Seven Seas, The, and De-
partmental Ditties. Both of
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ings, "Indian Service" and
"General" in Collected Verse,
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**BECAUSE I SOUGHT IT FAR FROM
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(C. J. Rhodes. buried in the Matoppos, April 10. 1902)

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See: Songs From Books. The same verse reprinted under the title "Kaspar's Song in 'Varda'" in "Traffics and Discoveries," q. v.

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See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

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See: Five Nations, The. The same
verse reprinted in Collected
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In the Same Boat
'Helen all Alone' (Verse)
The Honours of War
The Children (Verse)
The Dog Hervey
The Comforters (Verse)
The Village that Voted the Earth
Was Flat
The Press (Verse)
In the Presence
Jobson's Amen (Verse)
Regulus
A Translation (Verse)
The Edge of the Evening
Rebirth (Verse)
The Horse Marines
The Legend of Mirth (Verse)
'My Son's Wife'
The Floods (Verse)
The Fabulists (Verse)
The Vortex
The Song of Seven Cities (Verse)
'Swept and Garnished'
Mary Postgate
The Beginnings (Verse)

DIVES, THE PEACE OF—VERSE

See: Five Nations, The. The same
verse reprinted in Collected
Verse, q. v.

DIVIDED DESTINIES—VERSE

See: Departmental Ditties, etc.

DOCTOR OF MEDICINE, A—
SHORT STORY

See: Rewards and Fairies

DOG HERVEY, THE—SHORT STORY

See: Diversity of Creatures, A

DOG, RED—SHORT STORY

See: Jungle Book, The Second

DOG, THE POWER OF THE—
VERSE

See: Actions and Reactions

DOMINOES, PINK—VERSE

See: Departmental Ditties, etc.

"DONA FERENTES, ET"—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

DOVE OF DACCA, THE—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

DRAY WARA YOW DEE—SHORT STORY

See: Soldiers Three, etc.

DREADFUL NIGHT, THE CITY OF—DESCRIPTIVE NARRATIVE

See: From Sea to Sea. The same narrative reprinted in Life's Handicap, q. v.

DREAM OF DUNCAN PARRENNES, THE—SHORT STORY

See: Life's Handicap

DRUMS OF THE FORE AND AFT, THE—SHORT STORY

See: Under the Deodars, etc. Same story reprinted in Soldier Stories, q. v.

DRUNK DRAF', THE BIG—SHORT STORY

See: Soldiers Three, etc.

DUNCAN PARRENNES, THE DREAM OF—SHORT STORY

See: Life's Handicap

DUNGARA, THE JUDGMENT OF—SHORT STORY

See: Soldiers Three, etc.

DYKES, THE—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

"DYMCHURCH FLIT"—SHORT STORY

See: Puck of Pook's Hill

E**EAST AND WEST, THE BALLAD OF—VERSE**

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

'EATHEN, THE—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

EDDI'S SERVICE—VERSE

See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

EDEN, THE GARDEN OF—DIALOGUE (IN THE "STORY OF THE GADSBYS")

See: Soldiers Three, etc.

EDGE OF THE EVENING, THE—SHORT STORY

See: Diversity of Creatures, A

EDUCATION OF OTIS YEERE, THE. PARTS I AND II—SHORT STORY

See: Under the Deodars, etc.

EGG-SHELL, THE—VERSE

See: Songs From Books. The same verse reprinted in the story "Their Lawful Occasions," in Traffics and Discoveries

ELEPHANT, MY LORD THE—SHORT STORY

See: Many Inventions

ELEPHANT'S CHILD, THE—SHORT STORY

See: Just So Stories

ELEPHANTS, TOOMAI OF THE—SHORT STORIES

See: Jungle Book, The First

END OF THE PASSAGE, AT THE—SHORT STORY

See: Life's Handicap

EN-DOR—VERSE

See: Years Between, The

ENGLAND'S ANSWER—VERSE

See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

ENGLISH, A SONG OF THE—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

ENGLISH FLAG, THE—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

ENVOY—VERSE

"Heh! Walk her round! Heave, ah, heave her short again."

See: Many Inventions. Reprinted in Seven Seas, The, and in Collected Verse.

EPITAPHS—VERSE

See: Years Between, The

ERASTASIUS OF THE WHANGHOA—SHORT STORY

See: Aft the Funnel

ER-HEB, THE SACRIFICE OF—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

ERROR IN THE FOURTH DIMENSION, AN—SHORT STORY

See: Day's Work, The

"ET DONA FERENTES"—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

EVARRA AND HIS GODS—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

EVIL, THE LEGEND OF—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

EXHIBITION, ON—SHORT STORY

See: Aft the funnel

EXPLANATION, THE—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

EXPLORER THE—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

EYES OF ASIA, THE—SHORT STORIES

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FABULISTS, THE—VERSE

See: Diversity of Creatures, A

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See: Songs From Books

FALLEN IDOL, A—SHORT STORY

See: Aft the Funnel

FALL OF JOCK GILLESPIE, THE—VERSE

See: Departmental Ditties, etc.

FALSE DAWN—SHORT STORY

See: Plain Tales from the Hills

FAREWELL AND ADIEU TO YOU, GREENWICH LADIES—VERSE

See: Fringes of the Fleet, The. The same verse reprinted in Sea Warfare, q. v.

"FATHERS OF OLD, OUR"—VERSE

See: Rewards and Fairies

FATIMA—DIALOGUE (IN THE "STORY OF THE GADSBYS")

See: Soldiers Three, etc.

FEET OF THE YOUNG MEN, THE—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

**FEMALE OF THE SPECIES, THE—
VERSE**

See: Years Between, The

**FIFTH RIVER, SONG OF THE—
VERSE**

See: Puck of Pook's Hill

**FILED FOR REFERENCE, TO BE—
SHORT STORY**

See: Plain Tales from the Hills

FILES THE—VERSE

See: Five Nations, The. The same
verse reprinted in Collected
Verse, q. v.

**FINANCES OF THE GODS, THE—
SHORT STORY**

See: Life's Handicap

**"FINEST STORY IN THE WORLD,
THE"—SHORT STORY**

See: Many Inventions

FIRES, THE—VERSE

See: Collected Verse (Dedication)

**FIRE, THROUGH THE—SHORT
STORY**

See: Life's Handicap

FIRST CHANTEY, THE—VERSE

See: Seven Seas, The. The same
verse reprinted in Collected
Verse, q. v.

**FIRST LETTER, HOW THE—
WAS WRITTEN—SHORT STORY**

See: Just So Stories

**FISHER'S BOARDING-HOUSE, THE
BALLAD OF—VERSE**

See: Departmental Ditties, etc.

FIVE NATIONS, THE—VERSE

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**FLAG OF THEIR COUNTRY, THE
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FLOWERS, THE—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

"FOLLOW ME 'OME"—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

"FOR ALL WE HAVE AND ARE"—VERSE

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FORD O' KABUL RIVER—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

FORE AND AFT, THE DRUMS OF THE—SHORT STORY

See: Under the Deodars, etc. Same story reprinted in Soldier Stories

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FOREIGN OFFICE, WRESSLEY OF THE—SHORT STORY

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FOR OUR WHITE AND OUR EXCELLENT NIGHTS, FOR THE NIGHTS OF SWIFT RUNNING—VERSE

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See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

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See: Actions and Reactions. The same verse reprinted in Songs From Books, q. v.

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See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

FRIENDLY BROOK—SHORT STORY

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Special correspondence and occasional articles written for the "Civil and Military Gazette" and "The Pioneer" between 1887-9

Part I: Letters of Marque. From Sea to Sea

Part II: From Sea to Sea. The City of Dreadful Night. Among the Railway Folk. The Giridih Coal-Fields

See also above; s. v. American Notes.

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GATE OF THE HUNDRED SORROWS, THE—SHORT STORY

See: Plain Tales from the Hills

GEHAZI—VERSE

See: Years Between, The

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See: Soldiers Three, etc.

GENERAL JOUBERT—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

GENERAL SUMMARY—VERSE

See: Departmental Ditties, etc.

GENTLEMEN-RANKERS—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

GEORGIE PORGIE—SHORT STORY

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**GIRIDIH COAL-FIELDS, THE—
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See: From Sea to Sea

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**HER LITTLE RESPONSIBILITY—
SHORT STORY**

See: Ahaft the Funnel

**HER MAJESTY'S SERVANTS—
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See: Jungle Book, The First

**HILL OF ILLUSION, THE—DIA-
LOGUE**

See: Under the Deodars, etc.

HIMALAYAN—VERSE

The sky is lead and our faces are red.

See: Life's Handicap, s. v. At
the End of the Passage

**HIS BROTHER'S KEEPER—SHORT
STORY**

See: Ahaft the Funnel

**HIS CHANCE IN LIFE—SHORT
STORY**

See: Plain Tales from the Hills

**HIS MAJESTY THE KING—SHORT
STORY**

See: Under the Deodars, etc.

**HIS PRIVATE HONOUR—SHORT
STORY**

See: Many Inventions

**HIS SPOTS ARE THE JOY OF THE
LEOPARD: HIS HORNS ARE THE
BUFFALO'S PRIDE—VERSE**

Maxims of Baloo

See: Jungle Book, The First, s. v.
Kaa's Hunting

**HISTORY OF A FALL, THE—SHORT
STORY**

See: Ahaft the Funnel

**HIS WEDDED WIFE—SHORT
STORY**

See: Plain Tales from the Hills

HOBART—VERSE

See: Seven Seas, The, s. v. A Song
of the English. The same
verse reprinted in Collected
Verse, q. v.

HOLY WAR, THE—VERSE

See: Years Between, The

"HONEST MEN, POOR"—VERSE

See: Rewards and Fairies

HONG-KONG—VERSE

See: Seven Seas, The, s. v. A Song
of the English. The same
verse reprinted in Collected
Verse, q. v.

HORSES, WHITE—VERSE

See: Five Nations, The. The same
verse reprinted in Collected
Verse, q. v.

**HOUSE OF SUDDHOO, IN THE—
SHORT STORY**

See: Plain Tales from the Hills

HOUSES, THE—VERSE

See: Years Between, The

**HOUSE SURGEON, THE—SHORT
STORY**

See: Actions and Reactions

**HOWLI THANA, AT—SHORT
STORY**

See: Soldiers Three, etc.

**HOW FEAR CAME—SHORT
STORY**

See: Jungle Book, The Second

**HOW THE ALPHABET WAS MADE
—SHORT STORY**

See: Just So Stories

**HOW THE CAMEL GOT HIS HUMP
—SHORT STORY**

See: Just So Stories

**HOW THE FIRST LETTER WAS
WRITTEN—SHORT STORY**

See: Just So Stories

**HOW THE LEOPARD GOT HIS
SPOTS—SHORT STORY**

See: Just So Stories

**HOW THE RHINOCEROS GOT HIS
SKIN—SHORT STORY**

See: Just So Stories

**HOW THE WHALE GOT HIS
THROAT—SHORT STORY**

See: Just So Stories

**HUNDRED HEAD, THE GRAVE OF
THE—VERSE**

See: Departmental Ditties, etc.

**HUNDRED SORROWS, THE GATE
OF THE—SHORT STORY**

See: Plain Tales from the Hills

**HUNTING-SONG OF THE SEEONEE
PACK—VERSE**

See: Jungle Book, The First

HYÆNAS, THE—VERSE

See: Years Between, The

HYMN BEFORE ACTION—VERSE

*See: Seven Seas, The. The same
verse reprinted in Collected
Verse, q. v.*

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**I AM THE MOST WISE BAVIAAN,
SAYING IN MOST WISE TONES
—VERSE**

*See: Just So Stories, s. v. How the
Leopard Got His Spots*

IDOL, A FALLEN—SHORT STORY

See: Aft the Funnel

IF—VERSE

*See: Rewards and Fairies. The same
verse reprinted in Songs From
Books, q. v.*

**IF I WERE HANGED ON THE HIGH-
EST HILL**

*See: The Light That Failed
Dedication*

**I HAVE EATEN YOUR BREAD
AND SALT—VERSE**

Prelude

See: Departmental Ditties, etc.

**I KEEP SIX HONEST SERVING-
MEN—VERSE**

*See: Just So Stories, s. v. The
Elephant's Child*

**ILLUSION, THE HILL OF—DIA-
LOGUE**

See: Under the Deodars, etc.

IMPERIAL RESCRIPT, AN—VERSE

*See: Departmental Ditties, etc. The
same verse reprinted in Col-
lected Verse, q. v.*

**IMPRESSIONISTS, THE—SHORT
STORY**

See: Stalky & Co.

**IMRAY, THE RETURN OF—
SHORT STORY**

See: Life's Handicap

IN AMBUSH—SHORT STORY

See: Stalky & Co.

IN BLACK AND WHITE

See: Soldiers Three

**INCARNATION OF KRISHNA MUL-
VANEY, THE—SHORT STORY**

*See: Life's Handicap. The same
story reprinted in Soldier
Stories, q. v.*

INDIA, CHRISTMAS IN—VERSE

See: Departmental Ditties, etc.

IN ERROR—SHORT STORY

See: Plain Tales from the Hills

**INFANTRY OF THE LINE, MOUNTED
—VERSE**

*See: Five Nations, The, s. v. M. I.
The same verse reprinted in
Collected Verse, q. v.*

IN FLOOD TIME—SHORT STORY

See: Soldiers Three, etc.

**IN LOWESTOFT A BOAT WAS
LAID—VERSE**

*See: Fringes of the Fleet, The. The
same verse reprinted in Sea
Warfare, q. v.*

IN PARTIBUS—VERSE

See: Aft the Funnel

IN SEONEE—VERSE

*This I saw when the rites were done
See: Naulahka, The. Heading for
Chapter XII*

IN SHADOWLAND—VERSE

*We meet in an evil land
See: Naulahka, The. Heading for
Chapter IX*

IN SPRING TIME—VERSE*See:* Departmental Ditties, etc.**INSTRUCTOR, THE—VERSE***See:* Five Nations, The. The same verse reprinted in Collected Verse, q. v.**INTERLUDE, AN UNSAVORY—
SHORT STORY***See:* Stalky & Co.**IN THE DAYTIME, WHEN SHE
MOVED ABOUT ME—VERSE***Confessions**See:* Plain Tales from the Hills, s. v. The Bronckhorst Divorce Case. The same verse reprinted in Songs From Books, q. v.**IN THE HOUSE OF SUDDHOO—
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SHORT STORY***See:* Soldiers Three, etc.**IN THE NEOLITHIC AGE—VERSE***See:* Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.**IN THE PRESENCE—SHORT STORY***See:* Diversity of Creatures, A**IN THE PRIDE OF HIS YOUTH—
SHORT STORY***See:* Plain Tales from the Hills**IN THE RUKH—SHORT STORY***See:* Many Inventions**IN THE SAME BOAT—SHORT STORY***See:* Diversity of Creatures, A**IN THE STATE OF KOT-KUM-
HARSEN, WHERE THE WILD
DACOITS ABOUND—VERSE***Song from Libretto of Naulahka**See:* Naulahka, The. Heading for Chapter VI**ISWARA, THE CRYSTALS OF—VERSE***"Because I sought it far from men"**See:* Naulahka, The. Heading for Chapter XIV**ISLANDERS, THE—VERSE***See:* Five Nations, The. The same verse reprinted in Collected Verse, q. v.**"IRENIUS," FROM LYDEN'S—DIA-
LOGUE***See:* Traffics and Discoveries**IRISH GUARDS, THE—VERSE***See:* Years Between, The**IT!—SHORT STORY***See:* Aft the Funnel**IT WAS NOT IN THE OPEN FIGHT
—VERSE***Beoni Bar**See:* Plain Tales from the Hills, s. v. The Rout of the White Hussars. The same verse reprinted in Songs From Books, q. v.**I'VE NEVER SAILED THE AMAZON
—VERSE***See:* Just So Stories, s. v. The Beginning of the Armadillos**I WILL REMEMBER WHAT I WAS,
I AM SICK OF ROPE AND CHAIN
—VERSE***See:* Jungle Book, The First, s. v. Toomai of the Elephants**J****JACKET, THE—VERSE***See:* Seven Seas, The. The same verse reprinted in Collected Verse, q. v.**JAKKO HILL, A BALLADE OF—
VERSE***See:* Departmental Ditties, etc.**JESTER, THE—VERSE***See:* Songs From Books**JEWS IN SHUSHAN—SHORT
STORY***See:* Life's Handicap**JOBSON'S AMEN—VERSE***See:* Diversity of Creatures, A

JOCK GILLESPIE, THE FALL OF— VERSE

See: Departmental Ditties, etc.

JORDAN, THE SWELLING OF— DIALOGUE (IN THE "STORY OF THE GADSBYS")

See: Soldiers Three, etc.

"JOSS," THE MEANING OF— ARTICLE

See: Sea Warfare

JOUBERT, GENERAL—VERSE

See: Five Nations, The. The same
verse reprinted in *Collected
Verse*, q. v.

JOYOUS VENTURE, THE KNIGHTS OF THE—SHORT STORY

See: Puck of Pook's Hill

JUBAL AND TUBAL CAIN—VERSE

See: Songs From Books

JUDGMENT OF DUNGARA, THE —SHORT STORY

See: Soldiers Three, etc.

JUDSON AND THE EMPIRE— SHORT STORY

See: Many Inventions

JUGGLER'S SONG, THE—VERSE

See: Songs From Books

JUNE, IN—VERSE

See: Departmental Ditties, etc.,
s. v. Two Months

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(*Verse*)
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Lukannon (*Verse*)
At the Hole Where He Went In
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Red Dog
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JUNGLE, LETTING IN THE— SHORT STORY

See: Jungle Book, The Second

JUNGLE, THE LAW OF THE— VERSE

See: Jungle Book, The Second

JUSTICE—VERSE

See: Years Between, The

JUSTICE, THE TREE OF—SHORT STORY

See: Rewards and Fairies

JUST SO SONG BOOK, THE

Being the songs from Just So Stories
set to music by Edward German
For Contents See: Just So Stories

JUST SO STORIES—FOR CHILD- DREN—STORIES AND VERSE

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How the Whale Got His Throat
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and Green (*Verse*)
How the Camel Got His Hump
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(*Verse*)
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KIPLING, JOHN LOCKWOOD, C.I.E.

Father of Rudyard Kipling. Executed the decorations for the Second Jungle Book and the illustrations for Kim. Died in England, January 29th, 1911

KIPLING, RUDYARD, BIOGRAPHICAL SKETCH OF—BY CHARLES ELLIOT NORTON

See: Plain Tales from the Hills.
Reprinted in *Kipling Stories*
and *Poems Every Child Should Know*

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Written in collaboration with Wolcott Balestier

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See: Departmental Ditties, etc. The
same verse reprinted in Col-
lected Verse, q. v.

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There is pleasure in the wet, wet clay

See: Naulahka, The. Heading for
Chapter VII

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"Give the man who is not made"

See: Kim, beginning of Chapter XI

ORTHERIS, THE MADNESS OF
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See: Plain Tales from the Hills.
The same story reprinted in
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See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

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See: Many Inventions, s. v. A Matter of Fact

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See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

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*See: Actions and Reactions. The
same verse reprinted in Songs
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*See: Seven Seas, The, s. v. A Song
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*See: Actions and Reactions. The same
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*See: Five Nations, The. The same
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See: Many Inventions

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*See: Five Nations, The. The same
verse reprinted in Collected
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**REFORMERS, THE MORAL—SHORT
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*See: Departmental Ditties, etc. The
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See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

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RHINOCEROS, HOW THE—GOT HIS SKIN—SHORT STORY

See: Just So Stories

* RHYME OF THE THREE CAPTAINS, THE—VERSE

(This ballad appears to refer to one of the exploits of the notorious Paul Jones, the American Pirate. It is founded on fact)

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

RHYME OF THE THREE SEALERS, THE—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

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See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

"RIKKI-TIKKI-TAVI" — SHORT STORY

See: Jungle Book, The First

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See: Songs From Books

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See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

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See: Jungle Book, The Second

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See: Departmental Ditties, etc.

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See: Just So Stories, s. v. Beginning of the Armadillos

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See: Many Inventions. The same verse reprinted in Collected Verse and The Seven Seas, q. v.

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See: Songs From Books

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See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.ROUT OF THE WHITE HUSSARS,
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See: Years Between, The

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See: Naulahka, The. Heading for Chapter XVII. The same verse reprinted in Songs From Books, q. v.SACRIFICE OF ER-HEB, THE—
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See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.SAYYID AHMED (WABAH), FROM
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SCHOOL SONG, A—VERSE

See: Songs From Books. The same verse reprinted in Stalky & Co, as a Dedication, q. v.SCINDIA TO DELHI, WITH—
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See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

SEA AND THE HILLS, THE—
VERSE

See: Five Nations, The. The same
verse reprinted in Collected
Verse, q. v.

SEAL LULLABY—VERSE

"Oh! hush thee, my baby, the night
is behind us"

See: Jungle Book, The First, s. v.
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See: Jungle Book, The First

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See: Seven Seas, The. The same
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See: Under the Deodars, etc.

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See: Five Nations, The. The same
verse reprinted in Collected
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See: Jungle Book, The First

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See: Departmental Ditties, etc., s. v.
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See: Seven Seas, The. The same
verse reprinted in Collected
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See: Songs From Books

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See: Seven Seas, The. The same
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See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

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See: Soldiers Three, etc.

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Now it is not good for the Christian's
 health to hustle the Aryan brown
See: Naulahka, The. Heading for
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—VERSE

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See: Naulahka, The. Heading for
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See: Years Between, The

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See: Five Nations, The. The same
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See: Jungle Book, The Second. The
 same verse reprinted in Songs
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See: Seven Seas, The, s. v. A Song
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verse reprinted in Songs From
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See: Seven Seas, The, s. v. A Song
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See: Five Nations, The. The same
verse reprinted in Collected
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VERSE

Ye know the Hundred Danger Time
when gay with paint and flowers

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VERSE

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VERSE

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 Verse, q. v.

YOUR PATIENCE, SIR; THE DEVIL
TOOK ME UP—VERSE

The Grand Master's Defence

See: Naulahka, The. Heading for
 Chapter IV

Z

ZION—VERSE

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